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For the Arts

09

Winter 2002

Aboriginal Arts

Canada's Aboriginal artists are found in every corner of the country and in all artistic disciplines. The objects, movements, words and sounds of Aboriginal artists and arts organizations resonate with wider and wider audiences and reflect an art that, while rooted in the past, is resolutely looking forward. The winter issue of *For the Arts* takes a look at what's happening in Aboriginal art.



Canada Council
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Cover image: *Saskatoon Pie* (digital composition, 1994), by Edward Poltras, created for the XLVI Venice Biennale, 1995. Edward Poltras was awarded the Canada Council's Victor Martyn Lynch-Staunton Award (1998) and Joseph S. Stauffer Prize (1991) in visual arts.

LOOK BOTH WAYS

by Ryan Rice

"NOW IS THE TIME TO RECOGNIZE AN ABORIGINAL ART HISTORY THAT STANDS ON ITS OWN."

When I first heard the famous quote by Métis leader Louis Riel, "My people will sleep for 100 years, and when they awake it will be the artists who give them back their spirit," I hesitated to acknowledge its significance because I did not know in what context it was mentioned. At the end of the year 2001 and over 100 years later, I am able to accept the statement for all it's worth. Riel was wise in foreseeing that Aboriginal artists would take an active role in establishing and reinforcing cultural components within our communities, through the sharing of knowledge, spirituality, tradition and innovation. Aboriginal art and artists secure this strong position by maintaining a cultural foundation. At the same time, they build upon its strength and flourish at a national level.

The presence of Aboriginal art exemplifies our nationhood and our culture, as well as Canada's, with pride and dignity. It is the artists who activate our senses by creating objects, movements, words and sounds that continue a legacy of beauty, heritage and narrative. With this power and vision, Aboriginal artists have the awesome ability to transport us to the past, the present and the future. The knowledge and lessons derived within each artistic discipline allow our communities and a wider mainstream audience to appreciate and understand our cosmological ties to being native to our place.

Now is the time to recognize an Aboriginal art history that stands on its own. Aboriginal art embodies historical, communal and individual perspectives that blend and amalgamate fundamental principles of art theory (linear) and traditional knowledge (non-linear) without hesitation. Our creativity is therefore independent and diverse – much more than Euro-Canadian/American scholars, historians and critics still care to recognize and define. Nevertheless, the blueprints for accepting our practise have been adjoined in institutions like the Canada Council for the Arts, artist-run centres and artistic spaces from coast to coast. Programming and funding of Aboriginal arts – visual, literary and performance art, dance, music, theatre and the media arts – are responding to the realities and diversity of Canadian society: *we're still here*. In order to maintain our presence, Aboriginal artists constantly look back in order to look forward. By navigating through time we revisit the origins of our artistic expression that we now refer to as traditional or cultural. It is from this essential position that we also permit our creativity to be contemporary. Aboriginal artists continue to adapt and borrow tools for survival, and with these technologies, many of us maintain an equal footing in a competitive globalized environment. Nation to Nation's *Cyberpowwow 2K1*

is an example of the ongoing experimental relationship between art and technology that encompasses our imagination, stories and abilities to communicate in global and cyber spaces and that can only enhance our traditions. In other disciplines, music and dance fuse tribal and synthesized beats with movement, venturing into wildly new interpretive pieces. Theatre and literature continue to transcend storytelling and oral tradition, and the visual arts allow beauty to take shape and act as mnemonic devices.

The year 2001 brought feelings of joy in reaction to the array of accolades bestowed upon Aboriginal artists, in particular Inuit filmmaker Zacharias Kunuk, whose film *Atanarjuat: The Fast Runner* was voted best first feature at the Cannes Festival (see summer 2001 issue of *For the Arts*) and is Canada's entry in the Academy Awards' foreign film category. It is clearly evident that a positive Aboriginal artistic presence can be found across the nation. Though we still feel our absence, we are committed to exercising and sharing our spirit. Filmmakers like Kent Monkman, Shelley Niro and others bring a much needed viewpoint to film festivals. It is also comforting to see that Aboriginal theatre is not limited to Toronto. It is exciting to find many Aboriginal artists included in fringe, music and performance festivals across the country. As we flip through art magazines we see more and more venues exhibiting Aboriginal artists. Even though we don't regularly see Aboriginal arts in mainstream institutions and media, nor see it at mega cineplexes, our voices are being heard and our visions are being seen. Through the dissemination of our invigorating creativity, Aboriginal artists in all disciplines will continue to forge ahead with a positive outlook. The combined experiences of Aboriginal artists will define the future of the niche we call our own.

Riel would be proud.

Aboriginal artists work within an artistic eco-system that is unique, with its own particular requirements for development and growth. Because of this, the Canada Council – more particularly, the theatre and dance sections – decided to consult with Aboriginal arts communities in a more concerted way, in order better to respond to their needs. Last fall, the theatre section conducted a survey of Aboriginal theatre organizations. The major findings, published in December, were that young Aboriginal companies needed increased access to theatre funding programs, and that established companies required professional development assistance from artistic and administrative directors as well as assistance in audience development. The dance section will conduct its own survey in the spring of 2002.

Aboriginal arts organizations are at the forefront in presenting Aboriginal arts. Here's a brief look at four creative projects.



Depicting absence

For a visual artist, what is the equivalent of the writer's blank page? While we have yet to find a formulaic description for the torments of creation in the visual arts, Aboriginal artists have at least clearly identified a *post-creation* problem: their absence on the arts scene. The problem has finally been acknowledged as both real and serious, and it is now generally recognized that there is an urgent need to compensate for this absence with strong representation of Aboriginal arts and artists in museums, galleries, art schools and other venues. When the Canada Council for the Arts awarded one of the first grants in its program, Assistance to Aboriginal Curators for Residencies in Visual Arts, to Jim Logan, its intention was to add one of the missing links to the visual arts chain.

Jim Logan was able to develop his curatorial knowledge during a residency at the Art Gallery of Nova Scotia. But more importantly, as an Aboriginal artist, he was able to experience first-hand the gap that separates institutions and Aboriginal artists. In his residency report, Logan wrote that from the moment he arrived at the gallery, he sensed that he had become the connection between the institution and the Aboriginal arts community. The gallery saw him as a privileged source of information who would help make up for certain shortfalls, while the community, skeptical about the openness of an institution it had perceived as monocultural, hoped he would help them break into the hallowed halls of exhibition. From 1999 to 2001, Logan mounted three exhibitions, wrote a monthly column in the *Mikmaq Maliseet Nation News*, and carried out a methodical and clear-sighted analysis of the situation of Aboriginal visual arts. He concluded that the need to present Aboriginal art within native communities and Canadian institutions was urgent and pressing.

Last September, the Art Gallery of Nova Scotia opened its brand new First Nations Gallery, with Jim Logan as its associate curator.



First giant steps

For anyone who hopes to make a real contribution to development in the arts, presentation and promotion are where it's at. In 1993, actor, storyteller, publisher, writer and dancer Sandra Laronde founded Native Women in the Arts, an organization offering services in the arts adapted to the needs of female artists in Aboriginal communities. Countless meetings, publications and discussion workshops held since its founding have demonstrated beyond a doubt the value of the organization as well as the unique energy of female Aboriginal creation.

Last spring in Toronto, Native Women in the Arts was involved in *Seed 2 Stage*, a forum for Aboriginal dancers. As the first project of its kind in Ontario, there were great expectations for *Seed 2 Stage*, and the event responded by presenting the unexpected – in particular its closing performance. Spectators, who had literally invaded the hall, discovered some of the multiple sources of inspiration for Aboriginal dance (Zapotec, Mexican, Ojibway, Greenlandic Inuit). They left hoping that Aboriginal dance would soon find its way onto major stages.

In its brief history, Native Women in the Arts has published more than 155 works by female Aboriginal authors. Last fall, it won a prize for *My Home As I Remember* (a work edited by Lee Maracle and Sandra Laronde) from the Wordcraft Circle of Native Writers and Storytellers at the 10th annual Festival of Native Writers and Storytellers, "Returning the Gift," in Oklahoma. At the same festival, Kegdence Press, from the Cape Croker Reserve in Ontario, received an award from Wordcraft Circle for its commitment to native writers and storytellers.

In February of this year, Sandra Laronde was artistic director of *Cambou Song*, a dance-drama for the family by Tomson Highway, presented with the Toronto Symphony Orchestra and Red Sky Performance Theatre.



No longer voices in the wilderness

Certain cultural activities can reach levels of intensity so powerful they create shock waves that can actually transform and reshape the cultural landscape.

In Nunavut, the community of Igloolik, while small in terms of population, has quickly become a major cultural centre. A driving force there has been Igloolik Isuma Productions, which has become celebrated internationally with the success of the film *Atanarjuat*. Isuma also launched the Tarriaksuk Video Centre and the Inuusiq theatre workshop for youth. There are also the Unikaatuasit Theatre Troupe and Arnait Video Productions, the latter created to give voice to Inuit women. Arnait achieved recognition of its own: it won the prize for best video, for *Ningiuia* (My Grandmother), at the 2001 international media arts festival *ImagINATIVE*. It is now producing *Anana* by co-founder Mary Kunuk.

In Montreal, Land InSights, an organization that promotes Aboriginal culture, has opened up creative possibilities for the Aboriginal peoples of the three Americas. Its multi-faceted First Peoples' Festival provides a multitude of venues for the expression and affirmation of Aboriginal film and video artists, musicians, visual and other artists. It has also led to the creation of active networks for the transmission of Aboriginal creativity. Because of its work that cuts across cultural boundaries, Land InSights, along with the Pointe-à-Calibre Museum, received the Prix Jacques-Couture for exceptional achievement in intercultural relations in 2001.

IMAGES (FROM LEFT): VILLAGE BOYS, BY VISUAL ARTIST JIM LOGAN, ASSOCIATE CURATOR OF THE FIRST NATIONS GALLERY, ART GALLERY OF NOVA SCOTIA; DANCER-CHOREOGRAPHER GEORGINA MARTINEZ IN SEED 2 STAGE, A PRODUCTION OF NATIVE WOMEN IN THE ARTS (PHOTO: MARC ST. GERMAIN); RACHEL UYORASUK IN NINGIUIA, BY ARNAIT VIDEO PRODUCTIONS.

Last winter, *For the Arts* reported on the resounding success enjoyed by Willie Dunn, Lucie Idlout, Kanenhiio, Calvin Vollrath and Whitefish Jrs. at WOMEX 2000, the Worldwide Music Expo held in Berlin, and on the numerous festival engagements confirmed for these artists in countries including England, Italy and Malaysia. In the summer, the newsletter featured an interview with now famous Inuit filmmaker Zacharias Kunuk, whose *Atanarjuat* continues to garner awards. These were not isolated events – more and more, Aboriginal artists are being hailed around the world. *For the Arts* invites you to join us on a global tour of Aboriginal art.

The North American continent

Founded by Robert Redford, the Sundance Institute has supported independent Aboriginal artists for many years. Its programs have invariably offered the best indigenous artists several opportunities to showcase their talents. In January 2002, at the Sundance Film Festival, six Aboriginal filmmakers from Canada presented their work in the Native Forum. Of the group, three had already received Canada Council assistance, including Dennis Jackson, who presented *Christmas at Wopos Bay*; Jules Karatechamp (also known by pseudonyms such as Clint Star and Clint Alberta) presented *Miss 501*; and Dana Claxton presented *The People Dance*. As well, Jules Karatechamp was among the 11 artists who participated in the January 2002 Screenwriters Lab in Sundance Village, Utah.

Thanks to technological exploration, Aboriginal filmmakers and video artists now offer works to the world that sometimes illustrate or contemporize traditions, other times deliver incisive sociological, historical and political commentary, and always present images that are unforgettable.

The European continent

In 1997, Ian Ross became the first Aboriginal playwright to win a Governor General's Literary Award for his play *foreWel*. Such an achievement invariably leads to great expectations, and the enormously talented Ian Ross has succeeded in meeting them on several fronts.

In Winnipeg, Ross is considered a sort of "Robin of the airwaves." His radio program *Joe from Winnipeg* segued into the publication of a book and an audiocassette, with profits going to a food bank and a fund that allows economically challenged young people to pursue theatre studies. Last summer, the international theatre community discovered his unique combination of creative strength and humanity. At the Edinburgh Fringe Festival, Ian Ross and Winnipeg's Prairie Theatre Exchange presented *foreWel* to enthusiastic critical acclaim. At first, there were doubts about the reception native theatre would receive from a foreign public, but Ross was convinced that his play touched on universal concerns, and the numerous spectators attested to the accuracy and perceptiveness of his representation of the world.

In 2002, Ian Ross will present *Bereav'd of Light* at the Studio Theatre, the Stratford Festival's new exploratory theatre space.

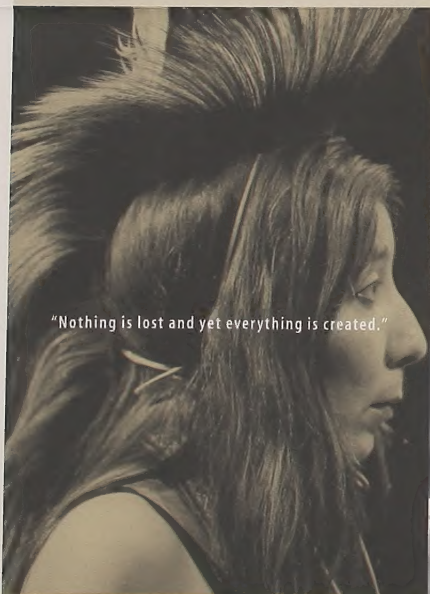
Still in Europe... moving north

Traditional throat-singing is not a solo art, but one in which two persons contract their throat muscles to create other-worldly sounds. Tanya Tagaq Gillis, a young artist from Cambridge Bay, Nunavut, decided to do the unthinkable and sing solo when she was studying art in Nova Scotia and could not find a singing partner. Her audacity paid off: Tanya Tagaq Gillis brought new dimensions to the technique and style, and breathed an exceptional

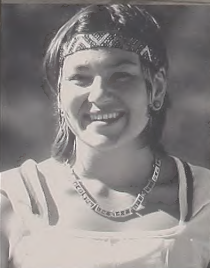
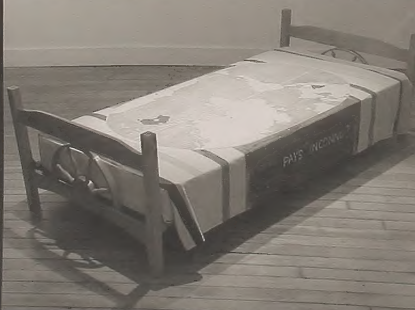
rhythm and modernity into this extraordinary form. Originality always finds its mate, and in fall 2001, Gillis signed up with the latest tour by Iceland's equally unique diva, Björk. The combination of the two was a fabulous success, and the bridge between the Nordic countries and Nunavut now seems to be firmly established for Tanya Tagaq Gillis: with a grant from the Canada Council, she will be making a Norwegian tour in 2002.

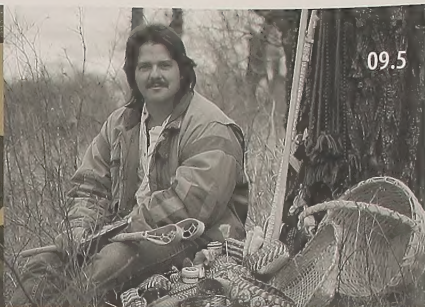
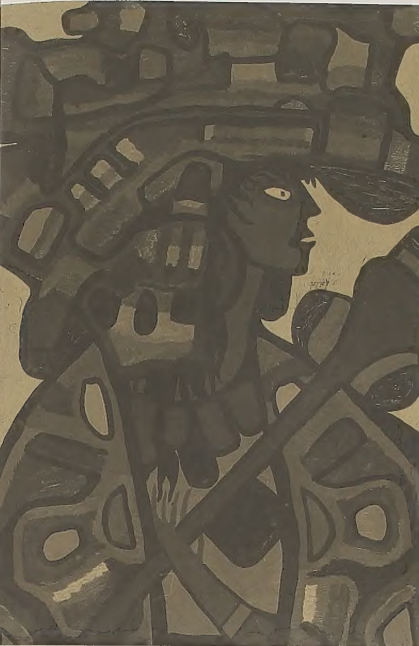
The Australian continent

In the spirit of the "Group of Seven Indians," the Winnipeg artist-run centre Urban Shaman provides support to Aboriginal artists, curators and producers at all phases of their careers through training and education initiatives, programs and exhibitions. This clearinghouse for contemporary Aboriginal arts, which has already had an impact at the provincial and national levels, recently expanded its mandate to embrace the international community with *Blanket[ed]*, a collaborative exhibition between Canadian and Australian artists. Organized and prepared by Australia's Jonathan Jones and Canada's Catherine Mattes, *Blanket[ed]* sheds new light on the ways in which indigenous cultures have often been crushed, as well as the icons that symbolize their cultural survival. The collaboration between Urban Shaman and the Boomalli Aboriginal Artists' Cooperative of Sydney revealed an Aboriginal visual arts practice that is firmly determined to give voice to its cultural diversity.



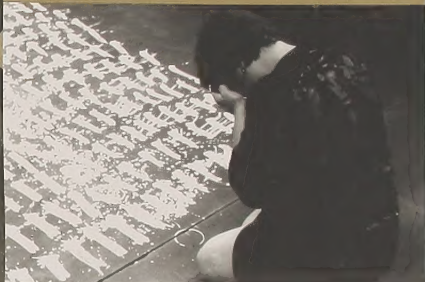
"Nothing is lost and yet everything is created."





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(CLOCKWISE FROM TOP): TOM POULSEN, RENOWNED WEAVER FROM FORT MADEOD, ALBERTA; REGINA BRASS IN PERFORMANCE OF *BURN*; AND *THE THUNDERBIRD BOY* (OIL ON MASONITE, 1972), BY NORVAL MORRISSEAU (CANADA COUNCIL ART BANK).



All of the Canada Council for the Arts' programs are open to Aboriginal artists and arts organizations, and some programs in each discipline address these individuals and organizations exclusively. Because support to Aboriginal arts is one of the Council's priorities, it has set up the Aboriginal Arts Secretariat. With input from the Aboriginal Arts Advisory Committee (made up of artists Joane Cardinal-Schubert, Mathew Nunqingaq, Sose Onahsakenrat, Karen Pheasant, Suzanne Rochon Burnett and Richard Van Camp), the Secretariat takes the lead in recommending policies, programs, strategic initiatives and budgets to support Aboriginal Peoples' artistic practices in all arts disciplines. In 2002, four new Aboriginal officers will be joining the Council's team. In practical terms, this means that there will now be one Aboriginal officer for each arts discipline, and the Secretariat, which until now has had a single co-ordinator, will benefit from an officer who speaks Inuktitut. Aboriginal artists, already a significant presence in the assessment committees that participate in the grant decision-making process, are an essential constituent part of the Canada Council.

When asked about the latest trends in the realm of Aboriginal arts, the Secretariat's Acting Co-ordinator Ian Reid said that "Nothing is lost and yet everything is created." He was alluding to the diversity of practices and the fresh wind of collaboration that is blowing through the community.

Arts traditions handed down through the generations Tom Poulsen (from Fort Madeod, Alberta) is a weaver both literally and figuratively: his basketry shows an exceptional mastery of Indigenous weaving traditions, and his practice is grounded in constant research that leads him to weave ties with other craft artists, including those in the new generation, whom he has been teaching on a regular basis. Beginning with his initiation into weaving river cane and pine needles, Tom Poulsen's journey has made him a repository for the traditional Aboriginal art of basketry. He was recently chosen by two elders in the Blackfoot-Cherokee community in northern Georgia as the artistic heir of the legendary *Fire Bringer* tradition. Jerry King and his 96-year-old mother wanted to bequeath their knowledge to the Alberta artist, for they consider that his work reveals a mastery of the art similar to that of their ancestor, from 150 years ago. The almost mythical technique of the *Fire Bringer* is thought to be at the origins of basket-weaving, and for the rare few familiar with it, it represents a taboo, since its basic materials are cat tails, food of the alligators.

Interdisciplinary creation explores the origin of myths If we could take a count of all the elements that subconsciously lead us to form a given thought or perform a given action, we'd be astonished to discover that

our identity is not as unique as we might believe, but is often enmeshed in the workings of a certain determinism. Sometimes, a multidisciplinary artist comes along who combines words, gestures and images in a performance that shakes the masses out of their customary torpor. Regina Brass is such an artist. A native of Regina who now lives in Toronto, Regina Brass practices her art in the imperative mode of action... and reaction. The evocative names of her solo or group performances — *A Gathering for Her*, *Burn* and *Peril of Truth* — are indicative of the issues at play in her artistic process. In exploring Aboriginal and non-Aboriginal worlds, as well as myths and rituals — especially those of the *Saulteaux* and the *Cree* — Regina Brass explores the notions of female identity, power and culture so that observers may achieve a state of consciousness that provides the feminine keys to the human universe.

Gathering for Her will be presented at the Native Canadian Centre in Toronto on March 23, 2002.

Interdisciplinary practice often intersects with the aims of community intervention. *The Suffering — The Story of the Deset Uranium Ore Carriers*, both a forum and an exhibit on a *Déshé* tragedy, was a rich social and artistic experiment in this vein. Issue number three of *For the Arts* described this multi-media exhibit by media artist and environmental advocate Cindy Kenny-Gilday of the Northwest Territories. The article can be seen on the Council's website.

Let the show go on...

For more than 16 years, Aboriginal theatre artists and organizations have participated in the dissemination of a genre with multiple practices, lying at the crossroads of tradition and modernity. It therefore comes as no surprise that 'tradition' and 'modernity' were the rallying themes for the 3rd National Gathering of Aboriginal Theatres, held during the 2001 Theatre Festival of the Americas.

Organized by the Montreal group *Ondinok*, a driving force in professional Aboriginal theatre in Quebec since 1985, the gathering was an occasion for in-depth reflection on the current situation of Aboriginal theatre and the need to strengthen its foundations through co-operative projects. As a model of pan-Canadian cooperation, *Ondinok* presented *Copper Thunderbird* at the festival, a production inspired by the life of the great Ojibway painter Norval Morrisseau in a collaboration between *Ondinok* founder Yves Sioui Durand, Ojibway painter Robert Houle of Toronto, visual artist Edward Poitras of Regina, artistic director Keith Turnbull of the Banff Centre for the Arts and writer Marie Clements of Vancouver.

Under the banner of collaboration, Aboriginal theatre artists pursue a double goal — the affirmation of an artistic vision that is unique to Aboriginal cultures, and the sustained development of Aboriginal theatre.

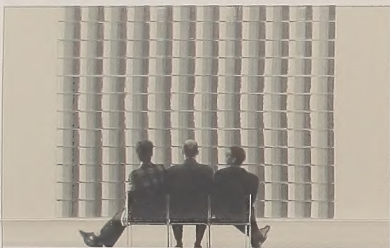
New Council funding allocated

New Canada Council funding announced by the federal government last spring will boost the Council's direct support to artists and arts organizations by more than \$23 million per year for the next three years. The new funds include an increase of \$14.1 million per year in grants to arts organizations and an additional \$7.4 million per year for individual artists, including a \$1 million per year increase in Public Lending Right payments to authors.

The new money will be divided among the various artistic disciplines, with particular emphasis on capacity-building, audience development and projects which bring together artists and the broader community, including youth initiatives. The Council's Outreach program, which assists artists in marketing at home and abroad, will increase by \$1 million per year.

The increase in support for individual artists includes new \$40,000 fellowships for established artists and more money for travel grants, commissions and residencies. An additional \$1.5 million per year will go to culturally-diverse arts organizations. \$800,000 per year will go to Aboriginal artists and arts organizations, and the Council will also hire four new Aboriginal arts officers.

See: www.canadacouncil.ca/news/pressreleases



General Idea

The work of the artists' collective General Idea (AA Bronson, the late Jorge Zontal and the late Felix Partz) has been recognized with this year's Bell Canada Award in Video Art.

Photo: artists viewing *Test Pattern: TV Dinner Plates* from the 1984 *Miss General Idea Pavilion*, 1988 (by Tohru Kogure). See: www.canadacouncil.ca/news/pressreleases



Prix de Rome, Ronald Thom and Sylva Gelber Award winners announced

Two young Montreal architectural collectives have won prestigious Canada Council awards in architecture. The \$34,000 **Prix de Rome**, enabling the winner to pursue independent work in an apartment-studio in Rome, goes to *Atelier in situ* and architects Annie Lebel, Geneviève L'Heureux and Stéphane Pratte. The \$10,000 **Ronald J. Thom Award for Early Design Achievement** goes to *MEDIUM*, composed of Tom Yu, Mike Katsas and Patrick Evans (pictured above). Also, 24-year-old pianist David Jalbert is the winner of the \$15,000 **Sylva Gelber Foundation Award** for 2001 for most talented artist under 30 in classical music. Jalbert is currently studying at the Juilliard School in New York.

See: www.canadacouncil.ca/news/pressreleases

The arts and sciences forge links

The Canada Council has launched two research initiatives in the arts and sciences in partnership with the Natural Sciences and Engineering Research Council (NSERC) and the National Research Council of Canada (NRC). The Council hopes to develop joint explorations of diverse avenues of creativity, ultimately leading to the creation of new applications. The New Media Initiative with NSERC is directed to artists, scientists and engineers who want to collaborate on projects involving art and science or engineering. The \$75,000 Artist-in-Residence for Research Fellowships will support independent established artists in any artistic discipline who wish to undertake research at an NRC institute. See: www.canadacouncil.ca/news/pressreleases

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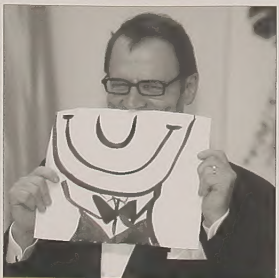
Appointments

David Y.H. Lui of Vancouver has been appointed to the board of the Canada Council. Over the last 30 years, Mr. Lui has produced countless dance, music and theatrical performances. He was founding artistic director of the Canadian International Dragon Boat Festival and a founding board member of the British Columbia Arts Council. Russell Kelley has been appointed head of the Music Section of the Council. A former professional musician, Mr. Kelley was most recently acting executive director of the Culture Division of Nova Scotia's Department of Tourism and Culture; he was the founding director of the Nova Scotia Arts Council.

For the Record: Richard B. Wright

Richard B. Wright, on winning the 2001 Governor General's award for fiction for *Clara Callan*: "If... fiction reflects human experience in an honest and authentic manner, it may provide a pathway into a better understanding of ourselves and others. And despite the doubters, there seems to be within all of us an inescapable need for narrative; in whatever form we receive them, stories are as necessary to our emotional health as companionship and love.... Without words we are reduced in our capacity to endure vicissitudes or express our wonder at being alive. The English writer Edwin Muir once wrote, 'life is a difficult country and our home.' Perhaps the most reliable map for making our way through this difficult country are the stories and poems, the plays and films that honestly examine and celebrate this sometimes frightening and often wondrous journey."

See: www.canadacouncil.ca/prizes/ggla



BRUCE ROBERTS FLASHES A BIG SMILE UPON RECEIVING THE GOVERNOR GENERAL'S LITERARY AWARD FOR ILLUSTRATION IN CHILDREN'S LITERATURE.

Et la création interdisciplinaire remonte à l'origine des mythes pour matérialiser de base la prêle des champs, autrement dit les aléatoires.

de ce dernier révélait une maîtrise de l'art similaire à celle de leur ancêtre. Il y a 150 ans, Quasi mythique, la technique *Fire Bringer* est considérée aux origines du tissage et représente un tabou pour les rares qui la connaissent, puisqu'elle

communauté Blackfoot-Cherokee du nord de la Géorgie pour devenir l'héritier artistique de la tradition légendaire *Fire Bringer*. Jerry King et sa mère, âgée de 96 ans, ont voulu léguer leur savoir à cet artiste albertain, car, selon eux, le travail

ceux de la nouvelle génération à qui il enseigne régulièrement. Amorcé par une initiation au tissage du bambou et des aiguilles de pin, le parcours de Tom Poulson a fait de l'artiste le dépositaire du savoir de l'art traditionnel

La tradition se transmet de génération en génération artistique. Tom Pouken (de Fort Madeod, en Alberta) exerce la profession de vannier au sens propre et au sens figuré : ses œuvres démontrent une maîtrise exception- nelle des traditions autochtones de tissage, et sa pratique s'inspire des con- stantes recherches qu'il mène à mener des liens avec les autres arts et des

Keith Tumbuli (de Bant) et de l'auteure Marie-Claude Clements (de Vancouver).
Sous le signe de la collaboration, les artistes du théâtre autochtone poursuivent une double visée ayant pour enjeux l'affirmation d'une vision artistique propre aux cultures autochtones et le développement durable d'un théâtre autochtone.

assises de ce théâtre. Modèle de coopération parcanadienne, Ondinnoy & d'ailleurs présente *Capote Thunderbird*, production inspirée de l'œuvre du peintre ojibwé Norval Morrisseau et résultat d'une collaboration d'Yves Sioui Duand, comédien et d'Ondinnoy, du peintre ojibwé Robert Houle (de Toronto) et de l'artiste en arts visuels Edward Potras (de Regina), dit Hecteur artistique.

le cadre du Festival de théâtre des Amériques de 2007. Organisée par la compagnie montrealaise Ondinoox, véritable locomotive du théâtre professionnel autochtone au Québec depuis 1985, cette rencontre a donné lieu à d'importantes réflexions sur la situation actuelle du théâtre

Four que le spectacle continue...

est une constituante essentielle du Conseil. Interrogé sur ses dernières tendances dans le domaine des arts autochtones, le coordonnateur intermédiaire du Secrétariat, Ian Reid, a affirmé que « dans le milieu artistique autochtone, rien ne se perd et pourtant tout se crée ». Il faisait ainsi allusion à la diversité des pratiques et au vent de collaboration qui animait la communauté.



À l'hiver 2001, *Pour les Arts* rendait compte du réentrançant succès remporté par Willie Dunn, Lucie Idlout, Kahehahio, Calvin Vollath et Whitefish Jrs à la foire musicale WOMEX, qui s'est tenue à Berlin. L'artiste soulignait les nombreux engagements signés par ces derniers pour, entre autres, des festivals en Angleterre, en Italie et en Malaisie. À l'été, le bulletin présentait une entrevue avec le désormais internationalement célèbre chanteur inuit Zacharias Kunuk, dont le film *Amaqanooq* continue de recueillir des prix. Il ne s'agit pas d'événements isolés, car nombre d'artistes autochtones sont acclamés sur plus d'un continent. *Pour les Arts* vous propose un voyage autour du vaste monde artistique autochtone.

Continental américain

Fondé et présidé par Robert Redford, le Sundance Institute appuie depuis « Robin des ondes ». Sa chronique radiophonique *Joe from Winnipeg* a mené à toute dernière tournée de la vasa blaadaise Bluff. La rencontre a connu un franc succès auprès des nombreux spectateurs. Le point entre les pays nordiques et le Nunavut semble désormais solidement établi pour l'année 2002.

Continental australien

Après le succès de *Joe from Winnipeg*, la communauté de Winnipeg, Ross est en quelque sorte un modèle moderne. L'organisme ne vient jamais seule et en 2001, Gillis se joignait à toute dernière tournée de la vasa blaadaise Bluff. La rencontre a connu un franc succès auprès des nombreux spectateurs. Le point entre les pays nordiques et le Nunavut semble désormais solidement établi pour l'année 2002.

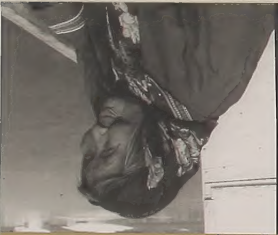
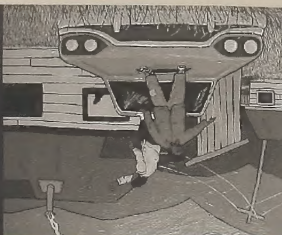
Par le biais de l'exploration technologique, cinéastes et vidéastes parfois illustres ou actuelles les traditions, histoires et politiques, et toujours, présentent des images indiennes. En 1997, Jan Ross devint le premier dramaturge autochtone à remporter un Prix littéraire du Gouverneur général pour sa pièce *farwell*. Une telle reconnaissance a soulevé de grandes attentes, et Jan Ross, qui possède du talent à donner, les comble aujourd'hui plus que jamais.



« Dans le milieu artistique autochtone, rien ne se perd et pourtant tout se crée. »

TRACY MCCORMICK DANS *farwell*, DYAN ROSS: *THE UNCONQUER* (ACTUELLE SUR TOILE ÉCRAN, 2001), DE COLLEEN CURSULL, PRÉSENTÉE À L'EXPOSITION BLANKETTED, DE URBAN SHAMAN (PHOTO WILLIAM LARSEN). LA CHANTEUSE DE GOROK HANU TAGAG GILIS, ET LES ACTRICES ET ACTEURS DE *CHRISTMAS AT MOPOS BAY*, DU CINÉASTE DENNIS JACKSON.

notre attention.



Activites hors repaire

deparature i assente

À quel correspond chez l'artiste en arts visuels la littérature anglo-saxonne ? Pour quiconque souhaite activement contribuer à un réel. Certaines activités culturelles atteignent parfois une telle inten-

de la page blanche? Si nul n'a encore trouvé de formule consacrée pour développer artistiquement, diffuser et promouvoir significativement qu'elles provoquent une onde de choc qui bouleverse et

action. En 1993, Sandra Laronde, comédienne, conteuse, éditrice, redessine le paysage culturel.

échoué et dans une certaine mesure, le succès de la danseuse, tondait Native Women in the Arts, un

population, représente cependant un grand centre culturel.

des artistes et de l'art autochtones dans les musées nationaux. Rencontres, publications et ateliers de discussion ont permis de discuter de la situation des artistes autochtones et de leur représentation dans les musées nationaux. Des ateliers de discussion ont permis de discuter de la situation des artistes autochtones et de leur représentation dans les musées nationaux.

et d'attirer l'attention pour le monde (l'histoire). Et il y a aussi la France de

lorsque le Conseil des Arts du Canada accordait l'une des créations autochtones au féminin.

premières subventions de son Programme de résidence pour Au printemps dernier, à Toronto, Native Women in the Arts faire entendre les voix des femmes invisibles, les productions Arnal

conservateurs autochtones à Jim Logan, il ajoutait un maillon au réseau associatif. Le maillon associé à celui de Seed & Stage, un forum destiné aux producteurs de films indépendants, remportaient le Prix du « meilleur vidéo » au festival international.

châlon manquant des arts visuels.

danseuses autochtones. Premier projet du genre en Ontario, des arts médiatiques imaginative de 2001, pour *Ninjura*

A titre de conservateur, Jim Logan a certes enrichi ses connaissances. Seed & Sproge avait suscité des attentes et y a répondu, en particulier. (Magrand-mère), et produiront bientôt Anana, un autre vidéo de sa

ances auprès du personnel de la Art Gallery of Nova Scotia, lier avec son spectacle de clôture, par l'attendu, Les spectateurs, colonatrice Mary Kunuk.

A Montréal, l'entrée en scène, sans cesse, pour la diffusion de la culture

un po' rivestire le fosse separate, le mazzette e le bustarelle sono diventate un modo di dire per indicare la corruzione.

Un'altra espressione che ha fatto il giro del mondo è "ciao bella". In italiano significa "buona sera", ma in spagnolo si dice "ciao" o "chao" e "bella" significa "bello".

In francese, invece, si dice "bonsoir" o "bonne nuit" e "bella" non ha alcun significato.

Infine, in tedesco si dice "guten Abend" o "gute Nacht" e "bella" non ha alcun significato.

TABLE 1. *Mean and standard deviation of the dependent variables for the three groups of subjects*

ment cinéastes, vidéastes, musiciens, visualistes et autres artistes et

utochtone : d'une part, la galerie voyait en lui une source d'inspiration et, d'autre part, elle était consciente que son rôle était de promouvoir les artistes autochtones. À l'automne, Native Women in the Arts, qui a publié plus de 20 ans auparavant, a publié un article sur la créativité des femmes autochtones, dans lequel on trouve une liste de noms de femmes autochtones actives dans le monde de l'art.

155 œuvres d'auteurs autochtones, recevait un prix du Wordcraft autochtone. Parce qu'elle accomplit un travail hors des communes

et, d'autre part, la communauté, sceptique quant à l'ouverture

« une institution perçue comme unicituelle, espérât trouver en de contours et d'écrivains autochtones » *Returning the Gift* », en à-Callière, le prix Jacques-Couture 2001 pour ses réalisations

Al un mediatore qui lui ferait peut-être franchir le seuil des salles d'Oklahoma, pour sa publication *My Home As I Remember* (ouvrage exceptionnel dans le domaine des relations interculturelles).

exposition. Ainsi, de 1999 à 2001, Jim Logan, qui a mené de front la réalisation sous la direction de Lee Maracle et de Sandra LaRonde, Au Canada, les arts autochtones s'établissent pour mieux faire

un emploi et son projet de résidence, réside une chronique

en français: dans le *kind* midwest américain et même tous les autres pays occidentaux, l'usage du *kind* est en constante augmentation. Les dérivés de ce mot sont utilisés dans la littérature pour désigner des personnes qui ont une attitude d'indifférence envers les choses.

De toutes les saisons artistiques, Sandra Laronde signale, en

immédiate nécessité de diffuser l'art autochtone au sein des février 2002, la direction artistique de Caribou Song de Tomson

communautés autochtones et des institutions canadiennes.

En septembre dernier, la Art Gallery of Nova Scotia ouvrait sa Symphony Orchestra et la troupe Red Sky Performance Theatre.

oute nouvelle First Nations Gallery avec, pour conservateur

VOIR ICI AU LOIN

par kyan rice

« LE TEMPS EST VENU DE RECONNAÎTRE QUE L'HISTOIRE DE L'ART AUTOCHTONE A SA PROPRE HISTOIRE. »



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En couverture : *Skeletons in the Closet*, 1994, d'Edward Pollock, créée pour la *XXIV^e Biennale de Venise* (1995). *Edvard Pollock a reçu, du Conseil des Arts, les prix en arts visuels Victor Martin-Lynch-Staunton* (en 1998) et *Joseph S. Stauffer* (en 1991).

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Pour les Arts

Les arts autochtones

Les arts autochtones rayonnent partout au Canada et au sein de toutes les disciplines artistiques. Par les objets, les mouvements, les mots ou les sons qu'ils créent, les artistes autochtones et les organismes artistiques soulèvent l'enthousiasme d'un public sans cesse croissant et font résonner toute la richesse d'un art empreint de ses traditions et assurément tourné vers son devenir. Le numéro d'hiver de *Pour les arts* jette un regard sur ce qui se passe dans le domaine des arts autochtones.

Hiver 2002

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